BBC
DOCTOR WHO
IDW
SPECIAL 2013 •
CORNELL
BROXTON
To Alex
Happy times
and Places,
the
Doctor
BROX

Written by **Paul Cornell**
Art by **Jimmy Broxton**
Lettering by **Shawn Lee**
Edited by **Denton J. Tipton**

The Doctor is an alien, the last of the powerful Time Lords. He is an intrepid traveller through time and space, armed only with his incredible intelligence and his fix-anything sonic screwdriver. He travels alone except for the human companions he befriends, briefly sharing his life with them and showing them the astonishing wonders of the universe.

Cover A
Art by Jimmy Broxton

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THE (LAST) DAY OF THE DOCTOR

In June 2007, I stepped inside the TARDIS.

It was my first time in Cardiff, and I was there to meet with the BBC to discuss plans for our new *Doctor Who* series. We'd just secured the license to produce new comics in the States—the first publisher ever to do so—and there was a big licensing summit where all of us partners were to meet up, hear Russell T Davies' plans for the Tenth Doctor, and set our courses for the future.

Which was all well and good, but I'd been to various licensing summits before. On the surface, this was more of the same—the comic-book guy meeting the T-shirt guy meeting the Top Trumps guy and exchanging cards and promising to find ways to "cross-promote the brand." That's what these things are like.

But they've never had a working TARDIS before. This one did. So this one was better.

In an area of Wales called Upper Boat, there was a new studio, opened the year before, and inside it, various *Doctor Who* soundstages; storage rooms filled with Judoon heads and Scarecrows and Cybermen and even an older Dalek or two; and both the exterior and interior of the TARDIS (which is, as you knew I'd say, bigger on the inside).

It was a pretty magical start, cementing the deal at the studio itself and then being sent off and running. And while we're not having a poignant death scene like the Eleventh Doctor, there is a poignancy to seeing it all come to an end with this issue.

We took a rather safe approach at the start of our comics run, launching with a series written by BBC staffer/writer Gary Russell, but it was a perfectly solid way to kick things off, especially as brought to visual life by Nick Roche and others.

And so began our six-year run of *Doctor Who* comics. We released a huge array of comics featuring the good Doctor, from numerous series with the Tenth and Eleventh Doctors, but also helping re-present great past material by creators like Dave Gibbons, Grant Morrison, and other notables., too No matter your favorite Doctor, we tried to have something for you.

As always on these kinds of ventures, there are two components to them that are always my favorite parts: one is the fan feedback we receive, especially on such a British property as this. We faced a degree of cynicism at the start, us being the upstart American publisher who deigned to publish *Doctor Who* (we dealt with that again when we signed on for *Judge Dredd*. I hope to someday face that attitude again if we ever get a chance to produce James Bond comics . . .).

When the veddy British fans who doubt our ability to properly capture the character later tell me that we won them over, that makes it all worthwhile.

Like I say, when we started out, we went the safe route, hiring well-established British *Doctor Who* writers like Gary Russell and Tony Lee. Which leads me to the second part of doing these comics that I love: working with such a diverse group of creators.

From Brits like Gary, Tony, Andy Diggle, and now Paul Cornell, to Americans like Scott and David Tipton, Matthew Dow Smith, Matt Sturges, and Joshua Hale Fialkov, along with an immense list of wonderful artistic talents too long to mention here and the strong editorial hand of Denton J. Tipton, who took over the titles from me, we presented numerous artistic takes and diverse voices, offering hopefully something for everyone. (And if not, well, just wait, maybe whoever takes up the mantle next will hit your particular sweet spot.)

Along the way, I'm pretty proud that we managed to do the first-ever storyline that involved all the Doctors (in Tony Lee's *The Forgotten* series); the first-ever *Doctor Who* crossover (*Star Trek: The Next Generation/Doctor Who* by the Tiptons and J.K. Woodward); a 50th anniversary series involving all the Doctors in the just-concluded *Prisoners of Time*; and even got a chance to work with the great Who writer Paul Cornell here in this concluding issue.

It's always a bit bittersweet when these things come to an end; after living with the Doctor for these past six years, my relationship to him will be forever changed now that we're parting ways. Like Joss Whedon's *Angel*, the Doctor is now much more a part of my past than my present. I certainly wish he and his future companions well, but they'll be journeying on without me. Which is okay—I had my Doctors (Ten and Eleven) and think we brought them to new comic-book heights. Someone else can do so now, and I hope they do right by all of the fans that were so supportive of us, even if I won't be watching or reading. I don't have to—the Doctor is owned by the BBC, but he (or, hopefully someday, she) belongs to all of you.

So thank you and retailers on both shores for trusting this American upstart to handle your beloved 50-year-old Time Lord; thanks to the BBC for giving us this shot in the first place, and a final note of gratitude to all the creators who made for such great companions along the way.

As the Doctor said, "We're all stories, in the end. Just make it a good one, eh?"

I hope we made it a good one for you.

Chris Ryall
October 2013

THERE?

NO.

THERE IS JUST NOWHERE THAT GOES.

I SUPPOSE I COULD JUST TELL ANDY I HUNG IT...
...BUT IT TOOK AGES TO SIT FOR.
BOINNG
BOINNNG?!

BONG
BONG
THE CLOISTER BELL?!
YES, I KNOW, "BOINNNG"! BUT WHAT'S THE EMERGENCY?!
I REALLY SHOULD JUST HAVE A BIG SIGN THAT SAYS WHAT THE EMERGENCY IS. WHO HAS A BELL?! WHY DID I SET THE DASHBOARD TO "CRYPTIC"?!
OH.
OH NO.
NOW, THIS... THIS IS VERY, VERY—
—UN-POSSIBLE!
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN

IMPOSSIBLE!
PARALLEL UNIVERSE, UNABLE TO COMPUTE EXIT POINT.
"UNABLE TO COMPUTE"?
NOT POSSIBLE!
IF THE TARDIS CAN'T FIND THE EXIT POINT...
...WE CAN'T GET OUT.
NO, THERE MUST BE A WAY. THERE HAS TO BE A WAY. I JUST HAVE TO FIND OUT WHAT CAUSED THIS.
OR, WHATEVER TERRIFYING WORLD IS OUT THERE—

THE GIRL WHO LOVED DOCTOR WHO

WRITTEN BY PAUL CORNELL
ART BY JIMMY BROXTON
LETTERING BY SHAWN LEE
EDITED BY DENTON TIPTON

GREAT STUFF! WE HEARD YOU WERE GONNA BE ABOUT! CAN GINA HERE HAVE YOUR AUTOGRAPH?
WELL, ERM, YES, I SUPPOSE, VERY KIND OF YOU...
SO HOW WAS THAT DONE? WHERE'S THE FILM CREW, EH?
IT WAS DONE BY... COMPLICATED!
I GET IT. KEEP THE MAGIC!
To Gina, happy times and places, The Doctor
AWW, HE SIGNED IT AS THE DOCTOR!
SAY THANK YOU TO THE DOCTOR, GINA!
THANG GEW!
WHY SHOULDN'T I HAVE SIGNED IT AS—?
AH.

TELEPHONE
FREE
OR USE OF
UBLIC
CE & ASSISTANCE
ABLE IMMEDIATELY
AREN'T YOU GONNA GO AND KISS YOUR BIG HERO, THEN?

NO.
NO.
YOU LOVE DOCTOR WHO! YOU LOVE DOCTOR WHO!

YOU LOVE DOCTOR WHO!
I'VE GOT TO GET HOME—

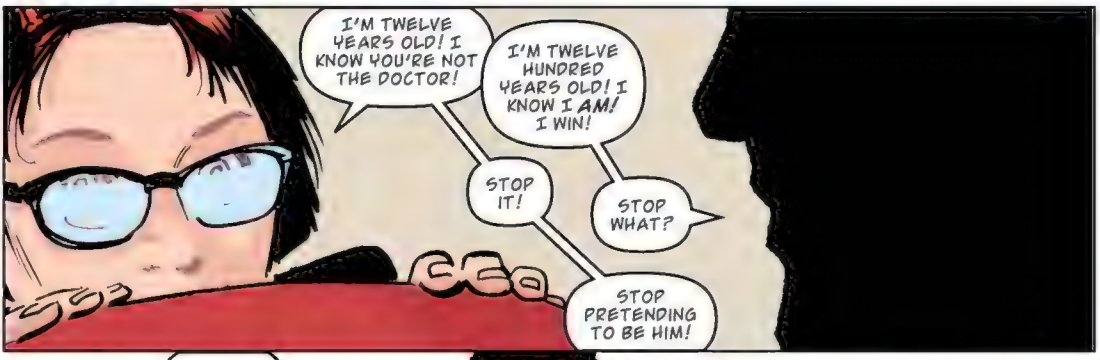
YOU MEAN YOU WANT TO GO AND SEE DOCTOR WHO! YOU WANT HIM TO TAKE YOU IN HIS TARDIS!
YOU GONNA RUN AWAY NOW?! GO ON, RUN AWAY! I'M A MONSTER! RUN AWAY TO DOCTOR WHO!
I KNOW IT'S NOT REAL!

I KNOW IT'S NOT.

THE TARDIS MUST HAVE FALLEN SIDEWAYS, OUT OF MY UNIVERSE, INTO THIS OTHER ONE.
DOESN'T SEEM MUCH DIFFERENT. THIS LOT KNOW ME, EXPECTED ME—
—BUT I HAVEN'T BEEN HERE BEFORE.
MAYBE I'M GOING TO BE HERE.
PRESUMABLY I'M GOING TO SAVE THEM. IN A HIGHLY VISIBLE AND ATTENTION-GETTING WAY.
WHICH ISN'T LIKE—
—ME AT ALL.
WHAT—?
AH.

HELLO, I'M THE DOCTOR!
AHH!

NOT AHH, NO NEED FOR AHH, NEVER ANY NEED FOR AHH.
I WAS WONDERING IF YOU COULD TELL ME—
I KNOW YOU'RE NOT THE DOCTOR!
WHAT?


I'M TWELVE YEARS OLD! I KNOW YOU'RE NOT THE DOCTOR!
I'M TWELVE HUNDRED YEARS OLD! I KNOW I AM! I WIN!
STOP IT!
STOP WHAT?
STOP PRETENDING TO BE HIM!

WHO DO YOU THINK I AM?
MATT SMITH.
OH. BIT OF AN... ORDINARY NAME.
YOU'RE AN ACTOR. YOU PLAY THE DOCTOR. YOU'RE GOING TO BE FILMING 'ROUND HERE.

OH. THIS JUST GOT—
—EVEN MORE UN-POSSIBLE. IF THAT'S POSSIBLE.
TELL ME—

"—DO YOU HAVE ANY PICTURES OF... ME?"
OH.
THEY MADE A TV SHOW ABOUT ME?!
NO, NOT JUST ABOUT ME, ABOUT...
YOUR PREVIOUS INCARNATIONS, YEAH.
MY WHAT?
THAT'S WHAT THE DOCTOR CALLS THEM.
I DO NOT.
I 'SPOSE HE LOOKS A BIT LIKE ME.
HE LOOKS JUST LIKE YOU, 'COS HE IS YOU, AND THE DOCTOR DOES SAY THAT.
MY CHIN'S MUCH SMALLER.
AND WHEN DID I EVER CALL THEM THAT?!

MY LAST INCARNATION!
OH THEN.
IT'S NOT LIKE IT WAS OFTEN.
IT WAS. WHY ARE YOU LOOKING LIKE THAT?
SO THEY DIDN'T JUST... HEAR ABOUT ME AND MAKE A TV SHOW. THIS IS EXACTLY HOW IT WAS.
WITH THE MONSTERS LOOKING THAT RUBBISH?
THEY LOOKED EXACTLY LIKE THAT. AND THEY WERE TERRIFYING.

AND HOW CAN PARTS OF MY LIFE HAVE TITLES?!
AND IF I'D KNOWN SOME OF THESE WERE CALLED THINGS LIKE "THE ANDROID INVASION" IT WOULD HAVE SAVED A LOT OF BOTHER!
DOCTOR WHO

RAGGEDY MAN... GOODBYE!
SHE'S NOT REALLY GONE. IT'S JUST A STORY.

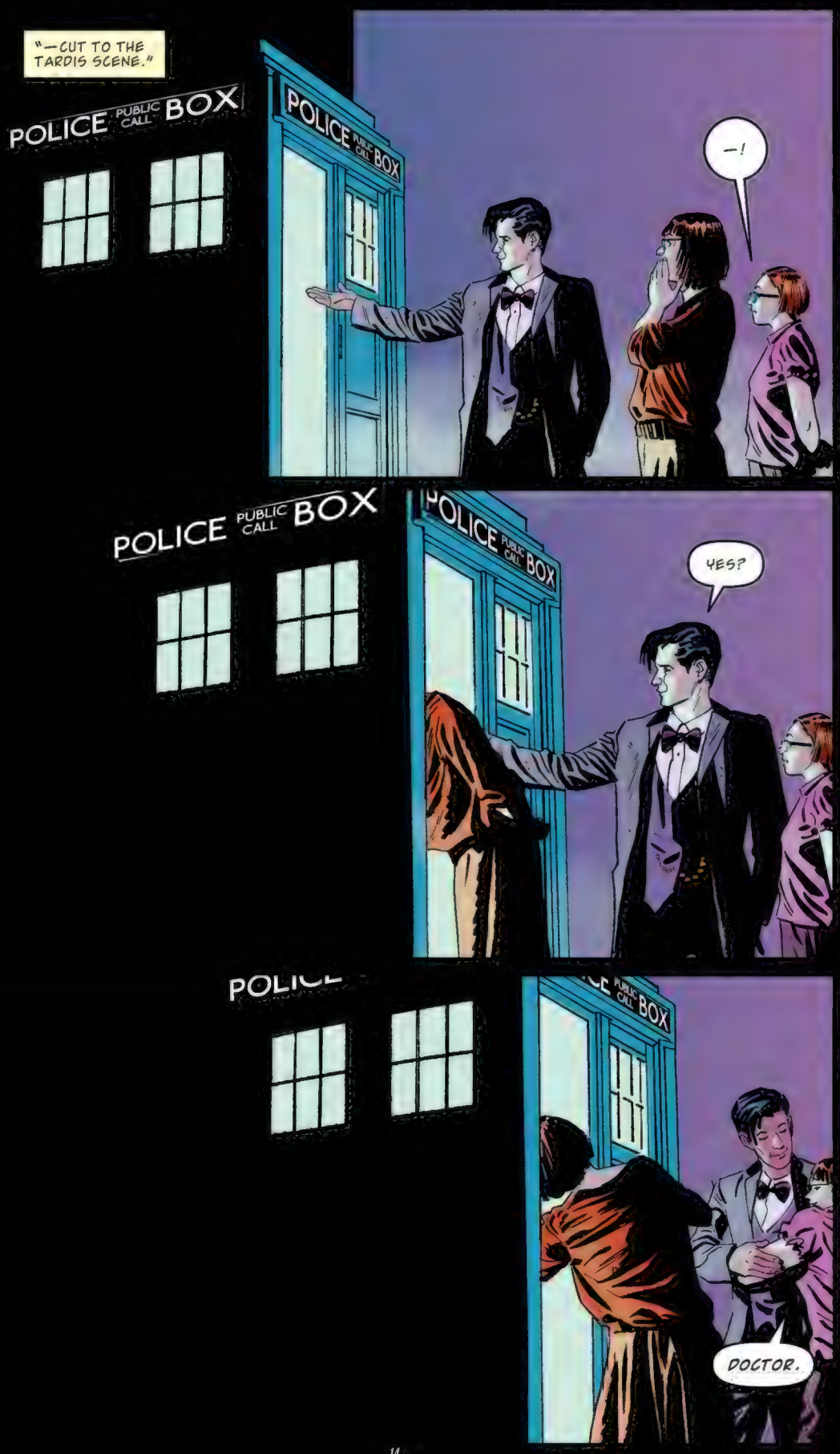
SO... YOU'VE GOT ALL OF THESE?
YES! ARE YOU GOING TO ASK FOR ONE WITH ROSE, OR—THE ONE THAT DIED?
THE ONE THAT DIED?
ELISABETH SLADEN.
I DON'T—
SHE PLAYED SARAH JANE! YOU KNOW THAT!
SARAH JANE SMITH IS ALIVE AND WELL AND LIVING IN EALING.
SHE NEVER—NO, I CAN'T TELL YOU THAT—
—BUT I KNOW WHAT BECOMES OF MY BEST FRIEND.
THIS IS EVERYTHING THAT'S BEEN ON TELLY?
APART FROM THE MISSING ONES, YEAH.
THERE ARE MISSING—? NEVER MIND. THE LAST ONE—
—YES, THAT SOUNDS LIKE A GOOD DESCRIPTION OF THE LAST THING THAT HAPPENED TO ME...
WILL YOU STOP?!
STOP WHAT?
JUST STOP IT!

YOU'RE NOT THE DOCTOR. I DON'T NEED TO BELIEVE THAT. I DON'T WANT TO. I'M NOT A CHILD!
I WANT TO MEET MATT SMITH!
I'M SORRY—

—I'M NOT MATT SMITH.
I'M THE DOCTOR.
OH, ARE YOU?! AND WHAT THE HELL—

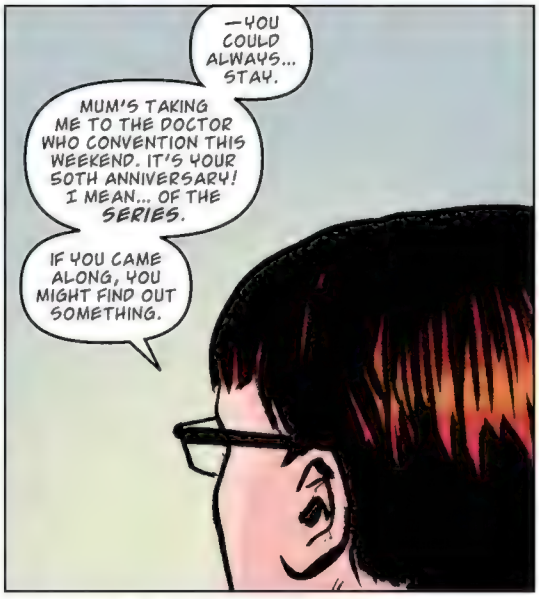
—ARE YOU DOING IN MY DAUGHTER'S BEDROOM?!
MUM!
AH, WELL, YES—

ALL RIGHT, I THINK THE ONLY POSSIBLE WAY FOR ME TO PERSUADE YOU OF MY IDENTITY IS IF WE—


"—CUT TO THE TARDIS SCENE."
POLICE PUBLIC CALL BOX
—!
POLICE PUBLIC CALL BOX
YES?
DOCTOR.

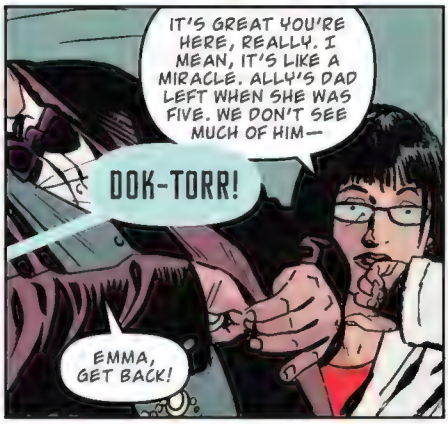
IT'S LIKE THIS IS THE LAND OF UN-FICTION, ANTI-FICTION, NON-FICTION!
WHERE EVERYTHING I'VE DONE HAS BECOME A STORY. WITH NO U.N.I.T—
OR ALIEN INVASIONS, THANK GOODNESS.

BUT WHY WAS THERE A HOLE BETWEEN UNIVERSES?
IF I COULD FIND THAT OUT, I MIGHT BE ABLE TO GET AWAY FROM HERE.
YOU—


—YOU COULD ALWAYS... STAY.
MUM'S TAKING ME TO THE DOCTOR WHO CONVENTION THIS WEEKEND. IT'S YOUR 50TH ANNIVERSARY! I MEAN... OF THE SERIES.
IF YOU CAME ALONG, YOU MIGHT FIND OUT SOMETHING.

OF COURSE NOT.
THAT'D JUST BE REALLY WEIRD.
OW—!

WHO'S—
—KICKING ME UNDER THE... TABLE?
WELL... I SUPPOSE—



IT IS THE DOK-TORR!

TAKE HIM TO THE DY-NO-TROPE!

THE KROTONS! I SHOULD HAVE KNOWN IT WAS— ACTUALLY, I REALLY SHOULDN'T—
WOW! HE'S EVEN GOT THE VOICE!

MATE—
—BEST COSPLAY EVER!

"COSPLAY"?
YOU SHOULD ENTER THE COSTUME CONTEST.
I'M TRYING TO BE INCONSPICUOUS.

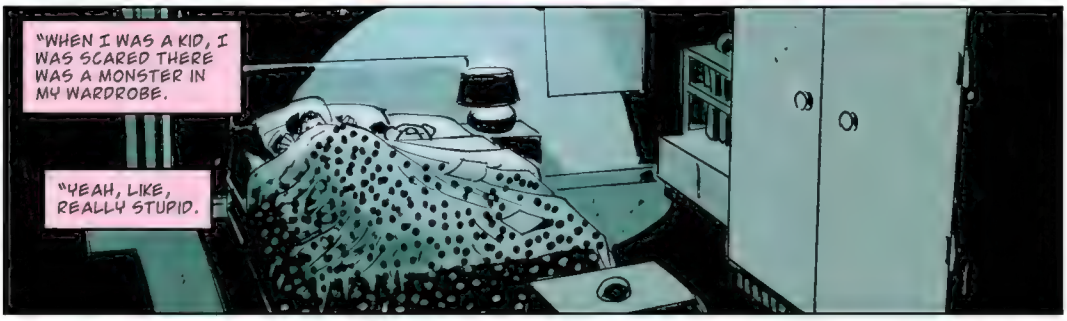
BUT... STILL... I SUPPOSE—
—BEING UN-INCONSPICUOUS, NON-INCONSPICUOUS—
—CONSPICUOUS, MIGHT BE A WAY TO DRAW OUT WHATEVER THIS IS.

BESIDES—
—IT'S ALWAYS NICE TO WIN SOMETHING.

SECOND?!
HE DID A BIT MORE. YOU JUST STOOD THERE AND POINTED AT YOURSELF.
I THOUGHT THAT WAS ALL IT'D NEED!
HEY—

—CAN WE GET SOME PHOTOS?
BROX

SO WHAT DO YOU GET OUT OF THIS...?
DOCTOR WHO FANDOM?
WHICH SOUNDS LIKE A WEIRD GROUP OF WORDS TO PUT TOGETHER. AND IT'S ODD THE SERIES ISN'T NAMED AFTER ME, COME TO THINK OF IT. BUT YEAH, THAT.
WELL...


"WHEN I WAS A KID, I WAS SCARED THERE WAS A MONSTER IN MY WARDROBE.
"YEAH, LIKE, REALLY STUPID.

"MUM SAYS AFTER I STARTED WATCHING DOCTOR WHO, I WASN'T SO SCARED.
"I REALLY LOVED IT.

"AND SO DID EVERYONE AT SCHOOL.
"BUT... THEN SUDDENLY IT SEEMED LIKE IT WAS ONLY OKAY TO LIKE DOCTOR WHO A BIT.
DOCTOR WHO
DOCTOR WHO
The Official Annual 2007

"OR MAYBE IT WAS OKAY JUST TO LIKE IT. BUT YOU WEREN'T SUPPOSED TO... KNOW STUFF ABOUT IT.
"OR MAYBE THAT'S JUST GIRLS."

EVEN WHEN I WAS LITTLE, I WANTED TO TALK ABOUT SPACE, BUT THEY WANTED TO TALK ABOUT THEIR BARBIE DOLLS.
REALLY? THAT'S AWFUL.
YEAH, 'COS I WAS INTO, LIKE, DOING PHYSICS, BEING AN ASTRONAUT...

AND NOW THEY JUST WANT TO TALK ABOUT FASHION AND MUSIC AND, YOU KNOW... BLOKES—
—AND I STILL WANT TO BE AN ASTRONAUT.

NOTHING WRONG WITH FASHION OR MUSIC. OR BLOKES.
LOOK AT ME— FASHIONABLE BOW TIE.
BUT... ALL THIS IS ABOUT YOU... BECAUSE YOU'RE NOT LIKE EVERYONE ELSE.

YES, I AM.
BECAUSE EVERYONE'S NOT LIKE EVERYONE ELSE.
I THINK IT'S THAT WAY 'ROUND.

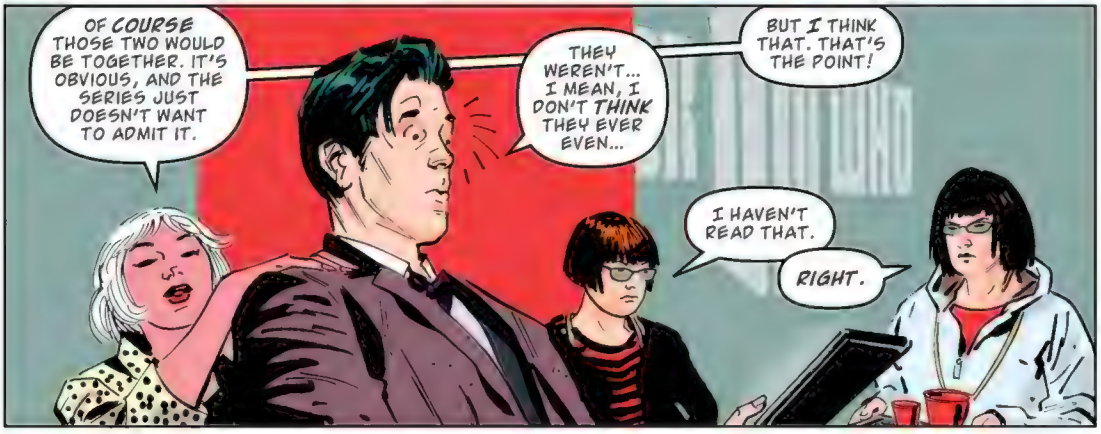
DON'T BE— DON'T SAY—!
I DON'T THINK I'M BETTER THAN EVERYONE ELSE, AND IF YOUR LOT DO—
IT'S NOT LIKE THAT!

COME ON—
—THEY'LL TELL YOU.

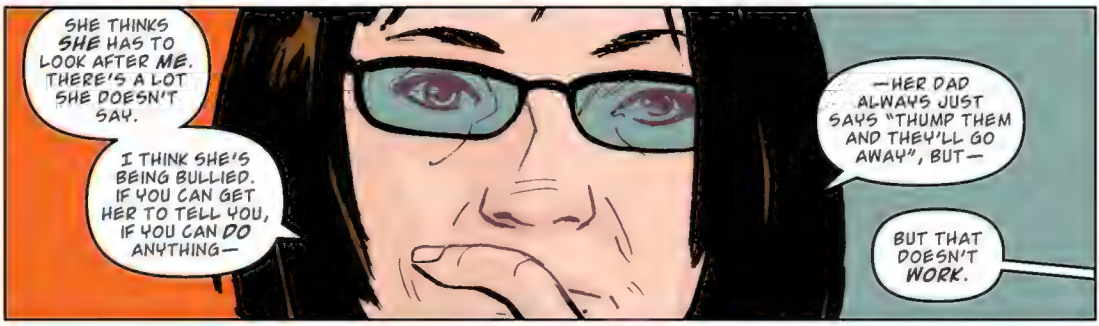
IT'S AN ALL-FEMALE DOCTOR WHO PODCAST—
—WE SOMEHOW MANAGE TO GET THIS DONE EVERY WEEK!

I ONLY STARTED DRAWING BECAUSE OF DOCTOR WHO—
—AND NOW I DO THIS THING I LOVE FOR AN ACTUAL JOB!

TO UNDERSTAND THIS ONE SCARF YOU HAVE TO UNDERSTAND THE WHOLE HISTORY OF KNITTING—
MA BAKER


OF COURSE THOSE TWO WOULD BE TOGETHER. IT'S OBVIOUS, AND THE SERIES JUST DOESN'T WANT TO ADMIT IT.
THEY WEREN'T... I MEAN, I DON'T THINK THEY EVER EVEN...
BUT I THINK THAT. THAT'S THE POINT!
I HAVEN'T READ THAT.
RIGHT.

SHE MAKES THIS LOT LAUGH.
ALL THESE JOKES I DON'T GET. YOU KNOW, ABOUT THE SHOW.
I'M NOT SURE THEY ARE JOKES, REALLY. MORE JUST LIKE... STUFF THEY SHARE.


SHE THINKS SHE HAS TO LOOK AFTER ME. THERE'S A LOT SHE DOESN'T SAY.
I THINK SHE'S BEING BULLIED. IF YOU CAN GET HER TO TELL YOU, IF YOU CAN DO ANYTHING—
—HER DAD ALWAYS JUST SAYS "THUMP THEM AND THEY'LL GO AWAY", BUT—
BUT THAT DOESN'T WORK.

IF YOU'VE BEEN WATCHING, YOU MUST HAVE SEEN, I DON'T ALWAYS DO THE RIGHT THING, I'M NOT SOME PERFECT HERO TO LOOK UP TO—
SHUT UP. THAT'S WHY I LIKE HER WATCHING YOU.
BUT—
ONSTAGE IN 15 MINUTES, ARE YOU READY FOR THE DOCTOR HIMSELF—

—MATT SMITH?!
HE'S HERE?! I HAVE TO MEET THIS CHAP!
BUT YOU CAN'T—I MEAN, THEY WON'T LET YOU GO—
COME ALONG, ALLY—

BACKSTAGE
—I THINK THEY'LL LET ME IN.

MATT, GOOD TO SEE YOU—
—I DIDN'T KNOW YOU WERE COMING IN COSTUME.

OH, WELL, YOU KNOW, I WANTED TO MAXIMISE THE BRANDING OF THE... STUFF.
I DO LIKE THOSE LITTLE PASTRY PARCELS—
Tennants
Fine teas
here.
OH—

—THAT'S—
—BRILLIANT.

IT'S LIKE I'VE GOT A TWIN.
CAN YOU DO THE—?

RIGHT. YOU HAVEN'T QUITE GOT THE WEIRD HAND GESTURES.
WHAT WEIRD HAND GESTURES?
MATE, YOU'RE DOING FINE ANYWAY.

I DON'T KNOW HOW HE GOT IN HERE—
NO, IT'S OKAY. IT'S VERY COOL.
I THINK ALLY WOULD LIKE AN AUTOGRAPH.
...!
SHE CAN'T SPEAK AT THE MOMENT.
SHUT UP!

BUT I HAVE A QUESTION FOR MATT SMITH—
SURE.

CAN YOU TELL ME WHAT'S GOING TO HAPPEN—
—IN THE VERY NEXT EPISODE OF DOCTOR WHO?

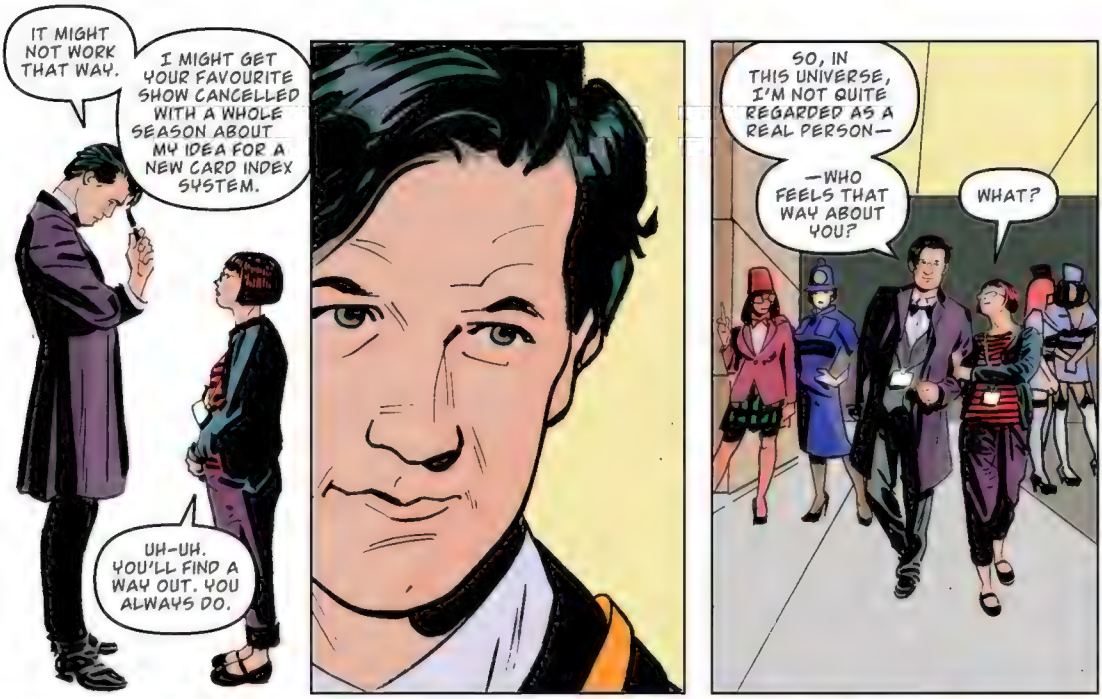
WELL... USUALLY I DON'T GIVE ANYTHING AWAY—
—BUT SINCE I'M GOING TO BE TELLING THE AUDIENCE ABOUT THIS IN A MINUTE, AND WE START FILMING THE LOCATIONS TOMORROW...
YES?
IT'S A STORY ABOUT THE DOCTOR LANDING IN THE REAL WORLD.
ACTUALLY, SOMETHING LIKE THIS SCENE REALLY SHOULD BE IN IT. YOU KNOW—
—IF YOU WERE REALLY THE DOCTOR!
OH YEAH! I'M GOING TO ASK STEVEN TO WRITE THAT IN!
AND... HOW WOULD THIS STORY... END?
I MEAN, I PRESUME THAT YOU, I MEAN THE DOCTOR, THAT HE GETS HOME—?
OH NO!
AS THEY SAY—
—SPOILERS!
I'M DUE ONSTAGE. YOU HAVE A GREAT CONVENTION.
NICE TO MEET YOU, ALLY.
YOU, TOO!
IF YOU COULD MAKE YOUR WAY BACK TO—
YES, ALL RIGHT...

"I DON'T THINK THERE'S MUCH MORE TO LEARN HERE."
THAT WAS GREAT. APART FROM YOU EMBARRASSING ME.
B

I 'SPOSE—
—FOR ME, IT WAS ANOTHER DEAD END.
I MIGHT HAVE TO GET USED TO BEING TRAPPED IN A LESS DANGEROUS—
—I MEAN, LESS INTERESTING—
—UNIVERSE.
WHICH DOESN'T WANT ME TO BE A PERSON. BUT JUST A STORY.

I'LL HAVE TO FIND A JOB, MAYBE WORK IN A LIBRARY—
—WHICH I'VE ALWAYS WANTED TO DO—
—BUT STILL—
NO! LISTEN!

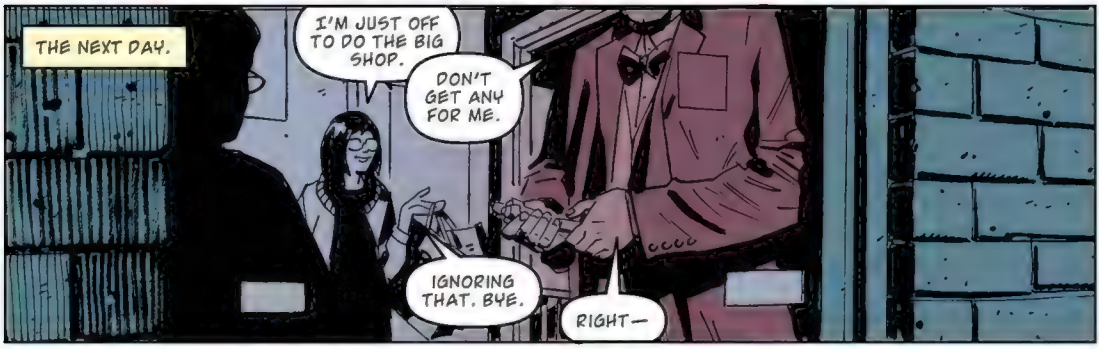
MATT SAID THE SERIES IS STILL FOLLOWING YOUR STORY!
SO IS THE NEXT EPISODE REALLY GOING TO BE YOU WORKING IN A LIBRARY?
I BET THAT MEANS YOU GET OUT OF THIS!


IT MIGHT NOT WORK THAT WAY.
I MIGHT GET YOUR FAVOURITE SHOW CANCELLED WITH A WHOLE SEASON ABOUT MY IDEA FOR A NEW CARD INDEX SYSTEM.
UH-UH. YOU'LL FIND A WAY OUT. YOU ALWAYS DO.
SO, IN THIS UNIVERSE, I'M NOT QUITE REGARDED AS A REAL PERSON—
—WHO FEELS THAT WAY ABOUT YOU?
WHAT?

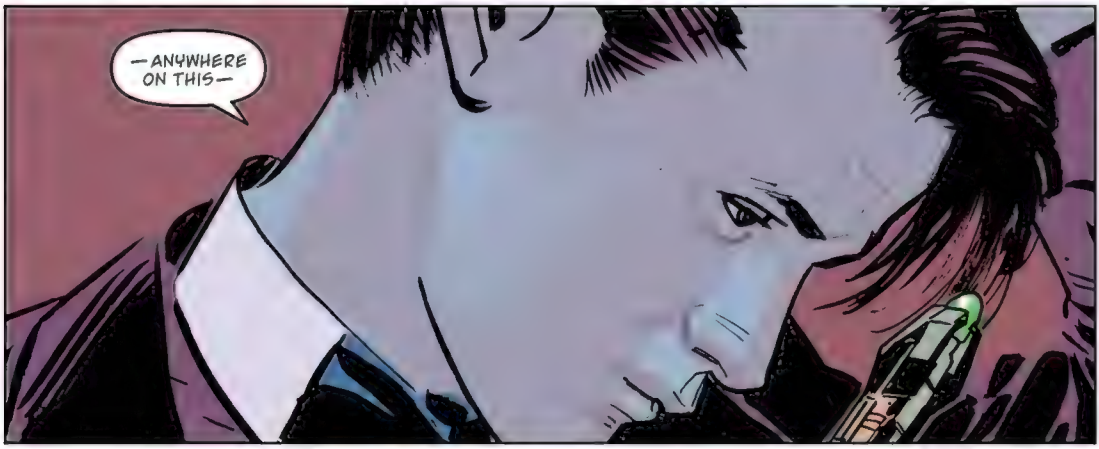
YOUR MUM THINKS YOU'RE BEING BULLIED.
NO.
'COS IF YOU ARE, YOU SHOULD TELL—
I'M NOT TELLING! DON'T GO ON ABOUT IT!

IT HURTS TO ADMIT IT BECAUSE YOU'RE STILL PLAYING BY THE RULES OF WHOEVER'S DOING THIS TO YOU.
BUT, ALLY—

—IN YOUR WORLD THERE ARE JUST PROBLEMS THAT NEED SORTING.
THERE ARE NO MONSTERS.

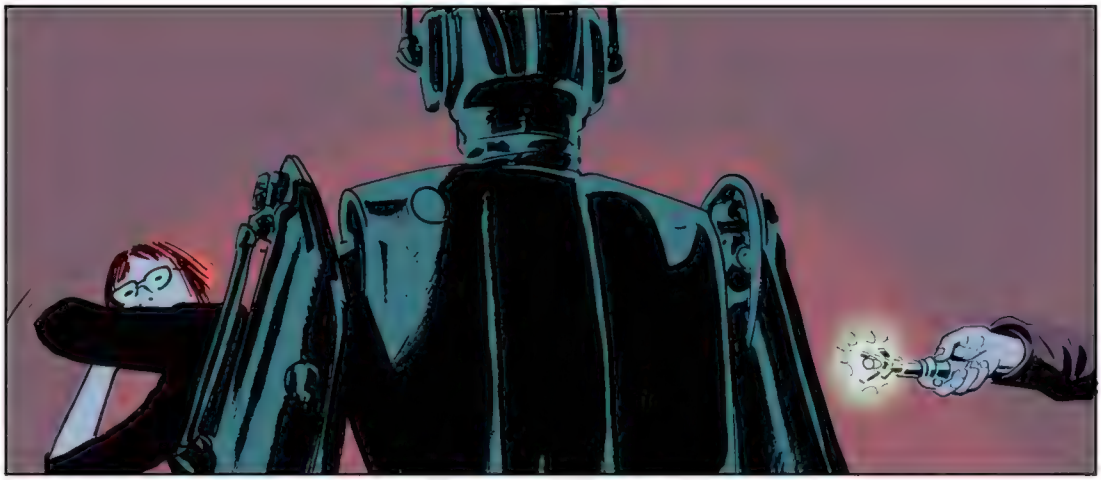

THE NEXT DAY.
I'M JUST OFF TO DO THE BIG SHOP.
DON'T GET ANY FOR ME.
IGNORING THAT. BYE.
RIGHT—

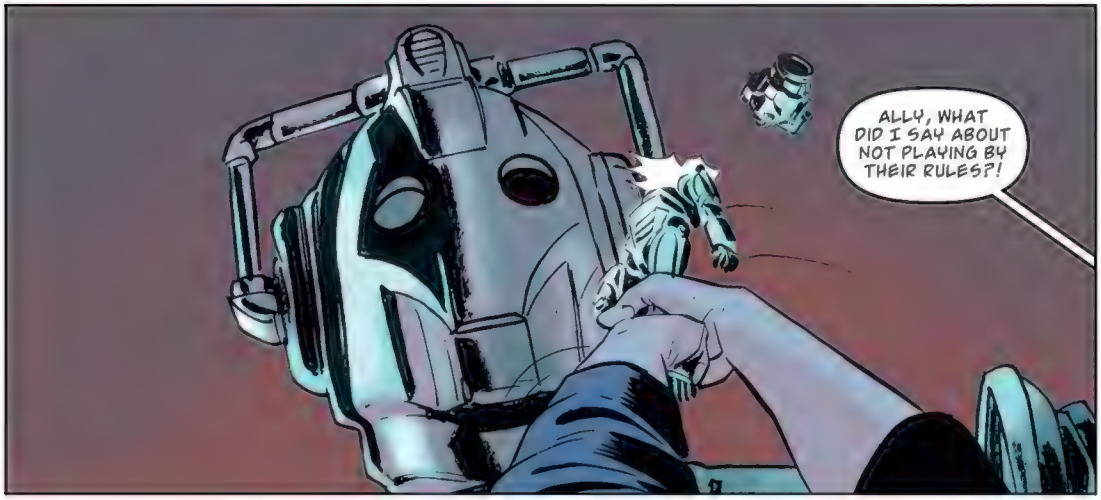
—I'VE SET THE SCREWDRIVER TO ABSORB GEOLOGICAL ENERGY—
—AND USING THAT EXTRA POWER, BOOSTED IT TO FIND ALIEN TECHNOLOGY—


—ANYWHERE ON THIS—

—PLANET.
HMM. IT'S DETECTED SOMETHING. BUT IT MUST BE AN ERROR BECAUSE THIS SAYS IT'S RIGHT HERE IN YOUR—

DELETE THE DOCTOR!

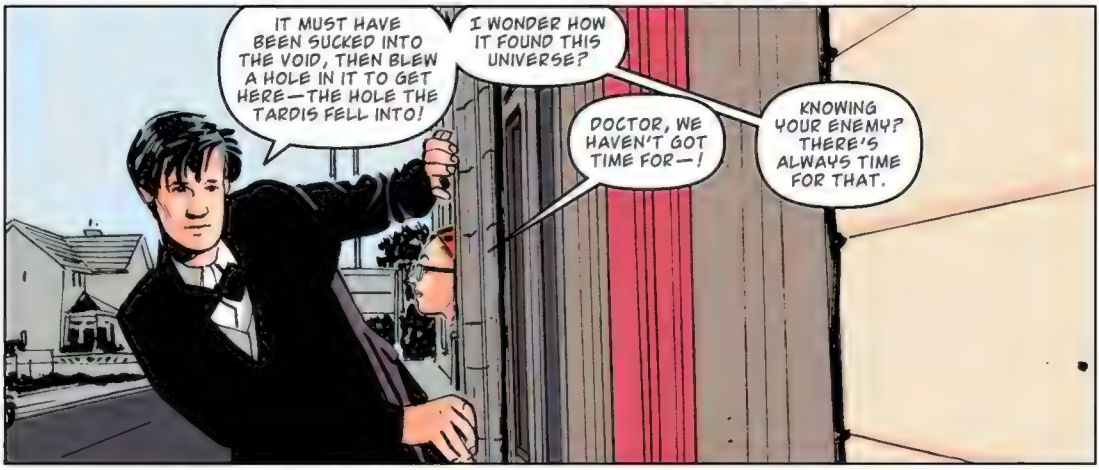


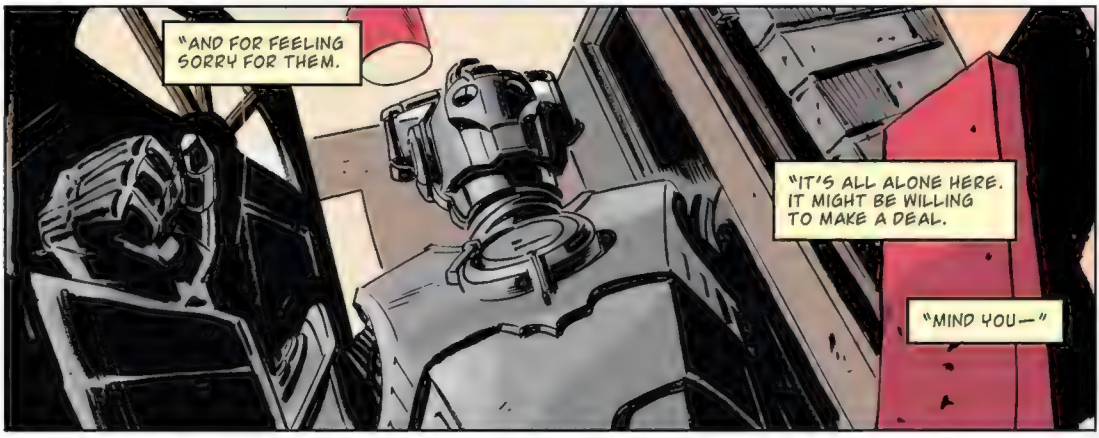

ALLY, WHAT DID I SAY ABOUT NOT PLAYING BY THEIR RULES?!

WE CAN'T BEAT IT IN A FIGHT! WE HAVE TO TAKE THIS BATTLE TO WHERE WE WANT IT TO BE!
SO THE FIRST THING WE DO IS—

—RUN AWAY!

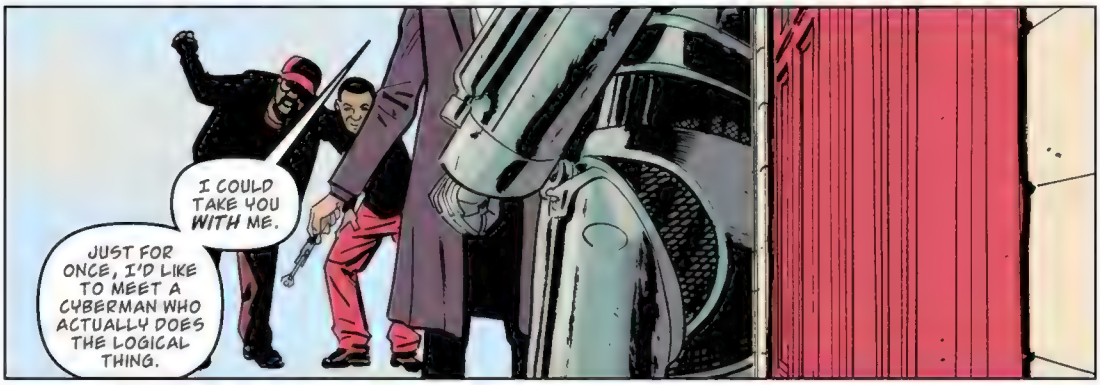
IT LOOKS LIKE ONE OF THE CYBERMEN FROM—
"DOOMSDAY"!
—FROM THE BATTLE OF CANARY WHARF!

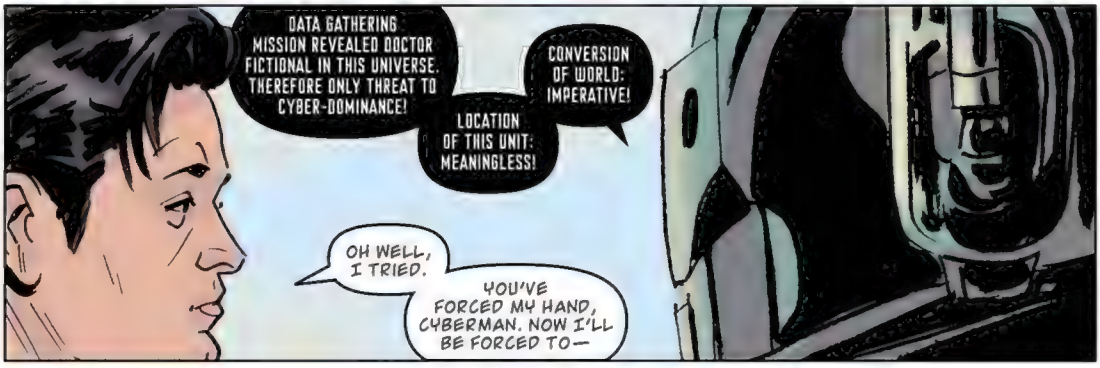

IT MUST HAVE BEEN SUCKED INTO THE VOID, THEN BLEW A HOLE IN IT TO GET HERE—THE HOLE THE TARDIS FELL INTO!
I WONDER HOW IT FOUND THIS UNIVERSE?
DOCTOR, WE HAVEN'T GOT TIME FOR—!
KNOWING YOUR ENEMY? THERE'S ALWAYS TIME FOR THAT.


"AND FOR FEELING SORRY FOR THEM.
"IT'S ALL ALONE HERE. IT MIGHT BE WILLING TO MAKE A DEAL.
"MIND YOU—"

—JUST ONE CYBERMAN COULD TAKE OVER YOUR MANUFACTURING FACILITIES, CONVERT YOU ALL IN, OH, A COUPLE OF WEEKS.
SO, NO PRESSURE.
HOI, CYBERMAN!

YOU NAVIGATED HERE. COULD YOU FIND YOUR WAY BACK?
I AM INSTALLED WITH AN EXPERIMENTAL DIMENSIONAL COMPASS—!
—WHICH I JUST DOWNLOADED THE DATA FROM. SO I CAN GET HOME NOW. WHICH YOU CAN'T. NOT WITHOUT A TARDIS.


I COULD TAKE YOU WITH ME.
JUST FOR ONCE, I'D LIKE TO MEET A CYBERMAN WHO ACTUALLY DOES THE LOGICAL THING.


DATA GATHERING MISSION REVEALED DOCTOR FICTIONAL IN THIS UNIVERSE. THEREFORE ONLY THREAT TO CYBER-DOMINANCE!
CONVERSION OF WORLD: IMPERATIVE!
LOCATION OF THIS UNIT: MEANINGLESS!
OH WELL, I TRIED.
YOU'VE FORCED MY HAND, CYBERMAN. NOW I'LL BE FORCED TO—

—RUN AWAY SOME MORE!
BACK TO THE TARDIS!

"—HAVE TO BE FILMED RIGHT WHERE I LANDED!"

THAT'S WHAT I'M SAYING—

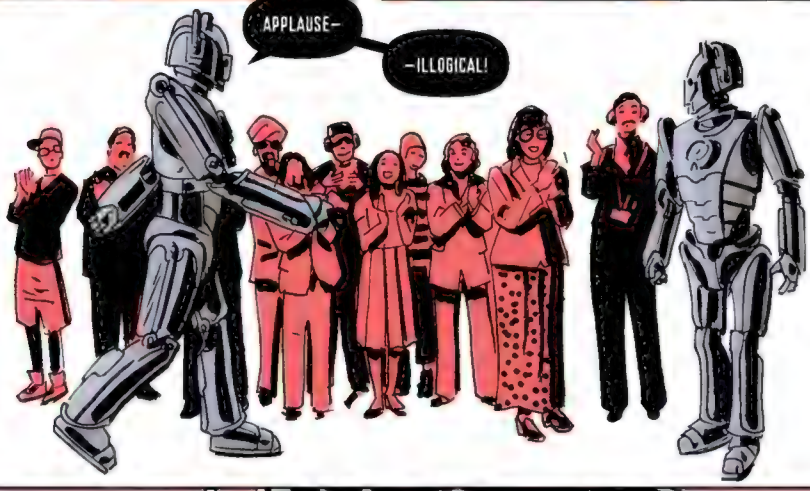
—THE TARDIS PROP IS HERE ALREADY!

POLICE PUBLIC BOX

"—AND JUST A SIMPLE METAL AERIAL, ATTACHED TO THE TARDIS, CAN SEND THE CYBERMAN BACK INTO THE RIFT—"
OH NO. I WAS HOPING WE COULD CUT ALL THAT EXPOSITION...
THERE THEY ARE!

YOU AGAIN?!
LET'S TAKE A QUICK LOOK—
HEY, GET OFF THAT!

I THOUGHT WE WERE DOING THIS SCENE WITH CGI, NOT A DOUBLE.
WHAT DO YOU RECKON, SHOULD I SOUND MORE ANGRY ON "YOU AGAIN"?
COUPLE OF PAGES FROM THE END, THAT'S PROBABLY WHERE I SAVE THE DAY...
DOCTOR!


APPLAUSE—
—ILLOGICAL!

DELETE ALL OPPOSITION!
HEY!
I'M NOT WIRED UP YET!

SCANNING... WHICH IS THE—?
I THINK THAT'S—
—MY CUE!
YOINK!
IT DOESN'T SOUND LIKE SOMETHING I'D SAY, BUT I JUST READ IT IN THE SCRIPT, SO NOW IT IS!
ARE WE... DOING THIS NOW?
OH, SO NOW WE'RE USING UP THE EXPLOSIVE CHARGES?
A BIT MORE PROFESSIONALISM, PLEASE!
NOW THE TARDIS KNOWS WHERE SHE IS—

—SHE CAN DO THE REST.
YOU GET TO GO HOME THE LONG WAY!
YOU... WILL—
—MEET US AGAIN, DOCTOR!
WILL I?
WELL—
ACTUALLY, DON'T TELL ME. IT'S NO FUN IF YOU GIVE AWAY THE PLOT.
SO... SO ARE YOU REALLY—?

WHEN YOU FEEL LIKE MOVING ON, DO ME A FAVOUR—
—ASK THE MAN UPSTAIRS, YOU KNOW—
STEVEN?
—THERE'S AN ACTOR CALLED PETER CAPALDI. SAVED HIM FROM A MANDREL ONCE. I ALWAYS THOUGHT HE'D MAKE A GREAT ME.
SO—

—YOU'RE ALWAYS OFF STRAIGHT AWAY AFTER IT'S OVER—
YEAH.
IT'S OKAY.
IT WILL BE OKAY—

—BECAUSE YOU LOT ARE MONSTER-FREE AGAIN—
—BUT YOU, WELL, YOU AND YOUR MUM AND MATT SMITH AND PROBABLY A LOT OF BBC PEOPLE NOW—
—YOU KNOW THAT IN AN INFINITE UNIVERSE, SOMEWHERE IT'S ALL TRUE.
SO YOU CAN BE WHOEVER YOU WANT. AND CAN DEAL WITH CYBERMEN—

POLICE PUBLIC CALL BOX
YEAH, OKAY, EMBARRASSING NOW.
YOU BETTER GET GOING.

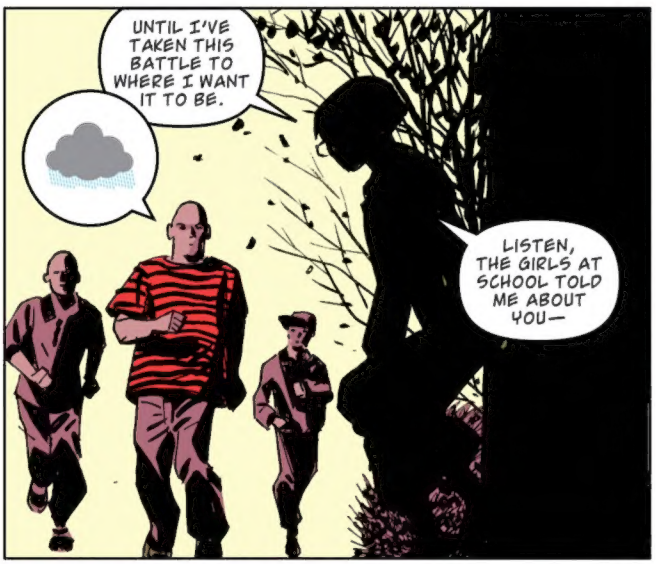
POLICE PUBLIC CALL BOX
GOODBYE ANTI-REAL WORLD... NON-REAL WORLD—
REAL WORLD!
ERM, YES, THAT!

VWORP VWORP
WOW.
YEAH.
ARE WE GETTING THIS?!
WE ARE SAVING SO MUCH MONEY TODAY!

YOU LOOK JUST LIKE THE GIRL WE CAST.
YOUR MATES AT SCHOOL WILL LOVE THAT.
...
ARE YOU STILL STAR-STRUCK AT ME? EVEN AFTER THE REAL THING?
YEAH. SHUT UP. I MEAN—!
HA! IT'S OKAY.

HE REALLY CHANGED THINGS.
THAT'S WHAT HE DOES.
POLICE PUBLIC CALL BOX
JUST ONE WORD HE SAID... IT'S GONNA CHANGE EVERYTHING—

"—RUN!"
TWO WEEKS LATER.
GO ON, RUN AWAY! RUN AWAY TO DOCTOR WHO!
EVERY TIME!


UNTIL I'VE TAKEN THIS BATTLE TO WHERE I WANT IT TO BE.
LISTEN, THE GIRLS AT SCHOOL TOLD ME ABOUT YOU—

—ABOUT WHAT THINGS ARE LIKE FOR YOU AT HOME—
WHAT DO YOU KNOW ABOUT IT?!
YOU'RE LOOKING FOR SOMEONE TO HIT. I GET THAT.

BUT IN TEN YEARS, WHEN I'M AWAY FROM HERE AT UNIVERSITY DOING SCIENCE—
—DO YOU REALLY STILL WANT TO JUST BE LOOKING FOR—?

WHAT THE HELL—?!

DON'T YOU MOVE.
RIGHT NOW, YOU'RE ON THE VERGE OF BEING SUSPENDED.
YOU... YOU KNEW THE HEADMISTRESS LIVED 'ROUND HERE?!
I SHOULD HAVE TOLD SOMEONE WHO COULD HELP ME AGES BACK, MRS. SKIPPER—
"WITH A WHEEZING, GROANING SOUND, THE POLICE BOX DISAPPEARED."

"IT WOULD TAKE A LONG TIME FOR THE WORLD THE DOCTOR HAD SAVED TO PUT ALL ITS TROUBLES BEHIND IT..."
—BUT CUT TO ME TELLING YOU NOW—
—HE'S BEEN DOING STUFF LIKE THIS FOR A REALLY LONG TIME.
YOU... YOU...!
YOU GONNA TELL ME YOU'RE A MONSTER AGAIN? 'COS YOU'RE NOT—

"...BUT THE DOCTOR KNEW HE'D GIVEN THEM THE CHANCE TO WORK IT OUT FOR THEMSELVES."
—YOU'RE JUST A PROBLEM—

—THAT NEEDED SORTING.
"THE DOCTOR AND HIS FRIENDS WERE OFF ON ANOTHER ADVENTURE."
THE END.

BBC

DOCTOR WHO

Celebrate the 50th anniversary of *Doctor Who* with this special feature-length story by *Doctor Who* TV writer **Paul Cornell** and artist **Jimmy Broxton**.

When a strange force flings the TARDIS into our universe, the Doctor encounters a 12-year-old girl who happens to be a huge fan of the *Doctor Who* television show. The Doctor then must grapple with being a fictional character along with monsters lurking at the girl's school on the way to coming face-to-face with the actor who portrays him, **Matt Smith!**

IDW

Cover by Jimmy Broxton